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Printing in Nineteenth-Century San Francisco: A Flame Before the Fire

BRUCE L. JOHNSON

Bosqui had installed his own printing plant by 1865. In the '70s and '80s he produced several items for the California Historical Society, including Francisco Paloú's *Noticias de la Nueva California* in four volumes, which was cited by *The Inland Printer* as being "certainly the best single specimen of bookmaking ever produced in San Francisco." For the 100 copies printed, Bosqui received \$2,000. Three years later Bosqui produced the much-touted *Grapes & Grape Vines of California*. Bosqui's printing in the late '60s is often cited as his best, however, because of his adherence to simple design and his use of the new modified old-style types. These were the first of their kind to be used in California printing, which had previously been done only with modern faces. An interesting and beautiful example of Bosqui's work is the 1867 edition of Stoddard's *Poems* that Bosqui printed for Roman. In it Bosqui introduced his newly purchased Franklin Old Style types, but set them in a manner that has been said to be more appropriate to types of modern design. The book has extremely generous spacing between the lines, wide margins, and is illustrated with wood engravings by William Keith. Its total effect, in comparison with many other books of the period, is quite extraordinary.

This is not to say that book printing before Edward Bosqui was a total wasteland, however. Bret Harte's *Lost Galleon* has already been mentioned. Another is the 1857 production of Agnew & Deffebach, titled *The*

THE FIRST PART of Mr. Johnson's survey of early San Francisco printing appeared in the Spring, 1981 *Quarterly News-Letter*.

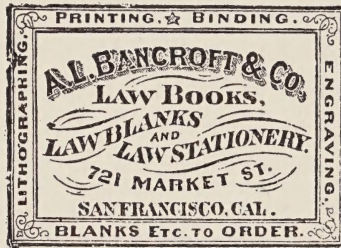
Snow Storm. Esther Bourne's book is believed to be the first literary children's book printed in California, an enchanting book of poetry with illustrations of California scenery by Charles Nahl. The book is tastefully laid out and very well printed. To criticize printing in San Francisco before 1870 as grotesque and unattractive, thereby implying a lack of ability on the part of printers working in the city, is unfair and ignores work done in the East during the same period. More importantly, the criticism ignores also several overlooked examples of book production that demonstrate just the opposite. Whereas a city directory or a book of custom house regulations were never intended to be "finely" produced – but rather competent and well-suited to the publisher's requirements – if called upon, many San Francisco printers were fully capable of meeting the challenge, and printing books that were tasteful, well laid out, and handsomely printed. That printers were not often called upon should not reflect negatively on their ability.

The era after 1870 in California was a dismal period economically in comparison to the prosperity of the preceding golden age. The completion of the first transcontinental railroad had been anticipated with great enthusiasm throughout the 1860s. The event was finally achieved at Promontory Point, Utah, but instead of the expected surge of prosperity, it marked the beginning of a deep and general depression that continued throughout the '70s. California merchants were suddenly exposed to intense competition from the Eastern cities. During the last thirty years of the century the number of printers in San Francisco increased dramatically, so that there often was not enough work to go around; the trade journals are full of references to the oversupply of printers during these decades.

In his *Literary Industries*, Hubert Howe Bancroft discussed another problem, this one related to publishing on the West Coast. He wrote:

Experience had told me that a book, written, printed and published . . . on the Pacific Coast, no matter how meritorious or by whom sent forth, . . . would surely be condemned by some and praised coldly and critically by others. There are innumerable local prejudices abroad which prevent us from recognizing to the fullest extent the merits of our neighbors.

It was for this reason that Bancroft went East for a publisher to handle the first volumes of his own thirty-nine-volume works, the five-volume *Native Races of the Pacific States*. The plates for these books, which had been made by his own company in San Francisco, were sent to New York where Bancroft arranged for D. Appleton to publish them. They were printed by The Riverside Press. For later issues of the *Works* of H. H. Bancroft, paper was purchased in the East, but the composing, electrotyping, printing, and binding were done in San Francisco by A. L. Bancroft & Company.



Organized in 1856 as a bookselling enterprise, Bancroft opened a stationery department three years later, which he placed under the direction of his younger brother Albert Little Bancroft. The two departments were merged in 1860. The name of the firm was changed to A. L. Bancroft in 1868, as Hubert's interest shifted toward the literary. H. H. Bancroft & Company was completely phased out by 1872. Nearly one-third of the 367 titles with which H. H. Bancroft was associated before 1870 were in law, including an early series of *District Court Reports*, compiled by Henry J. Labatt and printed by James Towne in 1857-58, which are now quite rare.

In April 1870 a new five-story building was completed. While the top floor was reserved for Hubert and his assistants working on the historical works, the first four floors were divided into nine departments, which show the direction and breadth of the business, including book and stationery departments (both wholesale and retail); a music department; an official department selling blank books, ledgers, and business forms; a law department; an education department; a subscription agency; a printing department with more than thirty-one presses and its own steam

power plant; and a book bindery and blank book factory. The bindery was the largest on the Pacific Coast, with the largest embossing press and the only paper-folding machine in California.

The cordial relationship between the brothers Bancroft was not to endure. In March 1881 an article entitled "A Cosmopolitan Publishing House" was published in *The Paper World* (Holyoke, Massachusetts). Most of the information for the article had been provided by Albert, whose portrait graced the front page, and Hubert felt himself slighted and placed in a minor role. Hurt feelings were smoothed over for a time, but the final break came in 1886, when the entire building was destroyed by fire; reorganization accompanied rebuilding. The law department joined with its most successful competitor in law book publishing, Sumner Whitney, to form Bancroft-Whitney, under Albert's co-direction. The department that had been engaged in publishing history was incorporated as The History Company under the direction of Nathan J. Stone. The rest of the business was placed under the management of W. B. Bancroft, a nephew.

The method used to sell the Bancroft histories and other books published by the firm was one familiar to many West Coast publishers, subscription selling. Agents were employed, given instructions in the art of subscription selling, and then the canvasser was supplied with a prospectus of the book he was to sell and sent out to a specified district to take subscriptions. The inclusion of testimonials proclaiming the advantages of possessing a set of the histories was typical of most pamphlets used in subscription selling.

Besides Anton Roman and H. H. Bancroft, another important publishing and printing firm was H. S. Crocker & Company, which had been established first in Sacramento in 1856 and then in San Francisco in 1871. Crocker is interesting because of the company's connection with the controversial Southern Pacific Railroad. Henry S. Crocker was a close relative of Charles Crocker, one of the Big Four. As such, H. S. Crocker enjoyed the patronage of the railroad from its inception; its specialty naturally became railroad printing, tickets, time schedules, and the like. Several pieces printed by the firm are very interesting historically – the testimony and arguments in the Colton vs. Stanford case, which revealed

the extent of the Southern Pacific's involvement in state and federal politics. The case marked the beginning of the downfall of the railroad's domination of California. Crocker also did a large business in the sale and manufacture of stationery and blank books, which has continued to the present day.

Since the problem of obtaining supplies was often a critical one for nineteenth-century printers in San Francisco, the development of typefounding and paper manufacturing on the coast plays an important part in the printing history of the period. Edward Dalton Pelouze Jr., who was to die in the Civil War, established the San Francisco Type Foundry in 1853. There is little doubt that Pelouze was casting *something* in his plant – James Towne regularly sold Pelouze old and battered type for 5¢ per pound – but whether Pelouze was actually casting type, or merely slugs, leads, and the like, is uncertain. Edward and later his brother William were agents for several Eastern foundries, including Phelps, Dalton and the Boston Type Foundry, during the twelve-year life of the company.

William Faulkner established a much more elaborate foundry in the mid-1860s. Faulkner had been to California in 1849–50, but had returned East for nine years. When he returned to San Francisco he established a printers' supply business as agent for James Conner's Sons, Type Foundry. With Conner's assistance and equipment, Faulkner began to organize his own foundry in 1856, with the help of Andrew Foreman. The first type was cast at the California Type Foundry on 11 December 1866. A specimen book was apparently issued in 1867 (no known copy is extant), and a second book about 1868. The only known complete copy of Faulkner's second specimen book is in The Kemble Collections. On the first page Faulkner states that since the foundry was officially opened in January 1867, 80,000 pounds of body type had been cast. On another page Faulkner lists the fifty-eight newspaper offices and the thirty book and job offices that were using Faulkner type. Most were located in San Francisco, but other offices were as far removed as Sitka, Alaska; Mazatlan, Mexico; and Yokohama, Japan.

Even though Faulkner sold out to Painter & Company in 1873, Andrew Foreman continued his work as a typefounder for the remainder

of the century. A. Foreman & Son were in business for many years on Merchant Street.

Jerome B. Painter was another printer in San Francisco who became involved with typefounding. He had begun his career in 1850, and four years later had organized O'Meara & Painter. In 1860 with his two brothers, Milton and Theodore, Painter organized Painter & Company. Not until 1868 did Painter state "it is with pleasure that we are finally enabled to announce the completion of our arrangements for the Manufacture of Type and Printing Materials of all Kinds." Painter & Company was located at 510 Clay Street, at the northwest corner of Sansome, next to the Niantic Hotel.

The 1870s saw the growth of competition in type founding in San Francisco. The Chicago firm of Marder, Luse & Company sent Nelson C. Hawks to San Francisco to establish the Pacific Type Foundry in competition with Painter. In April 1875 Hawks began editing *The Pacific Specimen*, the first Western printers' periodical to appear since *The Compositor* of 1860. Hawks used this trade journal as a specimen book and to promote his point system of type measurement.

In 1876 John J. Palmer took over the San Francisco agency of the Edinburgh firm of Miller & Richard. Palmer brought out *The Pacific Printer* in 1877 as another trade journal, and pledged to popularize Scotch types in California. Not to be outdone, Painter also began to issue a journal in 1877, *The Printers Guide*. The fierce competition waged between the California firms and the Scottish firm is reflected in these three journals, Miller & Richard doing most of the name calling. They called Painter either insane or drunk; in 1879 they labelled him "A Degenerate Type Man," and accused him of "low trickery" and "contemptible cunning." Painter used much less invective than Palmer; his method of persuasion was to "Buy American," and *The Printers Guide* is filled with text generously interlarded with patriotic symbols, such as the Liberty Bell, canons draped with bunting, American eagles, George Washington, and many flags of all sizes. Painter made his point well. Miller & Richard left the California scene in 1881, and John Palmer joined with Valentine A. J. Rey to form Palmer & Rey, the largest and most successful type foundry on the Coast.

The first paper mill in the Bay Area was the Pioneer Paper Mill, established in 1856 by Samuel Penfield Taylor in Marin County. It was powered by Paper Mill Creek in winter, by steam in summer. Printing paper was made from rags, old paper, and starting in 1881, wood pulp. There were six mills in California by 1882.

The most successful paper firm on the West Coast was the result of the union of two printing firms, Blake & Moffitt and Towne & Bacon. Blake & Moffitt were the first to advertise themselves as paper merchants, in 1863. In 1865 Towne & Bacon also advertised a paper warehouse, as a result of their acquiring George J. Brooks & Company, but then made an arrangement with Charles F. Robbins & Company to take care of the paper end of business. In 1868 the four partners, Francis Blake, James Moffitt, Charles Robbins, and James Towne, formed Blake, Robbins & Company, with Towne moving East to open a New York office. It was this firm that became Blake, Moffitt & Towne, a paper merchandizing firm that was supplied mainly by Eastern paper companies.

From the beginning San Francisco's printing community, which included the allied trades, was on or near Clay Street. Charles Murdock writes that "Clay Street from Montgomery to Battery was largely given over to newspapers and printing, which occupied mostly the second and third stories, . . . while markets, paper dealers, restaurants, and, of course, saloons, monopolized the ground floors and basements. It gave a pleasant compactness and was convenient."

In the period after 1870, besides Bosqui, Bancroft, and Crocker, other important printing firms of the period, many of which are overlooked today, were Bacon & Company; Francis, Valentine; Carlos White; Walter Brunt; P. J. Thomas; Britton & Rey; Dickman-Jones; and the remarkable Max Schmidt, who produced labels seen 'round the world.

The 1870s and '80s also saw the rise of Charles A. Murdock, who reached the height of his career in printing during the 1890s. Murdock entered the business as a bookkeeper for the printing firm of M. D. Carr & Company, and was a complete novice. He eventually bought an interest in the firm. Murdock was the first to introduce Caslon Old Face to California printing, about 1875. The firm became C. A. Murdock & Company when he bought out M. D. Carr.

When the effects of the fine printing revival were first felt on the Pacific Coast in the 1890s, Murdock was not so much a part of it as he was an interested, intelligent spectator, according to his biographer George Laban Harding. Murdock had already begun, and continued his own tradition of good, tasteful printing, while giving encouragement to the young group of artists and craftsmen who came to California in the '90s, eager to follow the examples of the Eastern renaissance. Among the leaders of this group were Bruce Porter and Gelett Burgess, who came to Murdock with an idea for a new periodical, *The Lark*, to be printed on rough bamboo paper from San Francisco's Chinatown, with unjustified lines and many reproductions of line drawings. Harding describes this publication, which Murdock printed during its run from May 1895 to April 1897, as being "poised precariously between the sublime and the ridiculous, cloaking its darts in buffoonery and camouflaging its intent with much pure nonsense." The Purple Cow is no doubt the best known of these nonsensical elements.

The Lark's publisher was William Doxey, who had come to San Francisco in 1890 as a bookseller, and who soon became one of its best known

Libraries Purchased
William Doxey
Bookseller
 PUBLISHER AND IMPORTER
631 MARKET STREET
 UNDER PALACE HOTEL
At the Sign of the Lark
 The Lark. The Lark Classics. Rubaiyat.
 Barrack Room Ballads. The Story of
 My Heart. Hawaii Nei. All the latest
 New and Standard Books, Choice Sets,
 and Fine Bindings at the lowest prices.

and most popular bookmen. Doxey was from the first a supporter of the fine printing movement, publishing numerous books printed by the city's best young printers and eventually establishing his own press in 1897.

But with regard to his association with *The Lark*, Bruce Porter commented "I can't recall 'taste' in Doxey, except as his publications came

through the Murdock press. . . . The 'taste' as I recall it was Murdock's." Nonetheless, *The Lark* brought fame to all involved with it from both the East and abroad. And Doxey began to use the imprint "At the Sign of the Lark" on his stationery and in the books he published and sold. Harding recalls Murdock's reaction to this: "Murdock," he says, "always ready to enjoy the comic side of a situation, and taking his inspiration from the butcher in the market downstairs, who often hung a carcass of beef while it was being quartered at the foot of the stairs leading to the printing office, improvised a letterhead that carried the phrase 'At the Sign of the Quartered Beef' which he thereafter used in correspondence with Doxey."

Another notable publisher who began work in the 1890s was A. M. Robertson, who specialized in publishing works of California authors, such as Charles Keeler's *Season's Sowing*, decorated by Louise Keeler, which provides a vivid example of the Morris influence on San Francisco book design and printing around the turn of the century. The types used by Stanley-Taylor in printing the book are from the ATF Satanick Series, and are reminiscent of Morris's Golden Type. Paul Elder, who established his business in 1898, was another important publisher. Elder joined first with Morgan Shepard and later with John Henry Nash and Bruce Brough, in producing finely printed books, often in limited editions, as well as job work and pamphlets.

The young printers of this period, especially Nash, and Henry and Edward DeWitt Taylor, began careers in the late '90s that would be more fully developed during the period following 1906. The elements that characterized their later printing styles, however, are clearly visible in the '90s. Edward Taylor, first in the E. D. Taylor Company, then with his brother Henry and D. S. Stanley in the Stanley-Taylor Company, began the business that was to become one of the finest twentieth-century commercial firms, Taylor & Taylor. From the first he set the standards for the highest quality of presswork and artistic design that became the firm's trademark.

San Francisco has had a relatively brief history in printing and publishing, about 130 years. During the fifty-six years that marked its beginning, the industry was subject to the same deficiencies in taste and

style that characterized much of American printing during the same period, although there were occasional bursts of genius. San Francisco also had its own special problems in economics, in its attempts to establish publishing houses, and in supplying printing materials. But despite the problems, remarkably good work was done. And, though San Francisco never became a major publishing center, its publishers did issue some notable literary and historical works, encouraged local literary talent, supported the development of good printing, and contributed a still important law publishing concern. By the end of the period, the city could claim some of the best printing done in the nation – a bright flame that set the stage for resurrection and further development after that fateful day in April 1906.

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50 CALIFORNIA DEALERS



Frank Norris' Letters to Wallace Rice

URSULA SCHEULEN

Four rare Frank Norris letters, written in early 1901 to the Chicago newspaperman Wallace Rice, located in The Newberry Library, Chicago,¹ are printed here as an addition to Franklin Walker's 1952 edition of seventy-three Norris letters² and the subsequent publications of twenty-one Norris letters in the *Quarterly News-Letter* of The Book Club of California.³

These letters to Rice are of mainly biographical interest, shedding some light on Norris' and his wife's stay in Chicago during February and March 1901, a few months after the death of his father there, to collect material for *The Pit*. The letters document that Norris could not devote himself without distractions to his task as he was still proofreading *The Octopus*. Also Frank and Jeannette Norris were much in demand at the social gatherings of Chicago artists. In the first two letters, which were written in Chicago, Norris apologized for their absence and in the letter written on the train going West, probably after isolating himself from the social life of the Chicago artists⁴ during the last week of March and the first days of April, he regretted not having been able to meet with the Rices before his departure.

The hasty letter written from New York in May, after a stay in California, is of special interest because it shows Norris' reaction to a negative review of *The Octopus* by Wallace Rice. Wallace Rice, a Chicagoan since 1861, experienced newspaperman,⁵ writer of poetry,⁶ and active member of Chicago society⁷ was, as far as can be judged from these letters,

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an important figure to Norris while he was in Chicago. He apparently introduced Norris to those who could further his purpose of doing research for *The Pit* – through him Norris was able to contact Joseph Leiter. With Rice's confidant George Horton, soon-to-be editor of the Saturday "Literary Supplement" of the *Chicago American*, Norris probably made arrangements for his weekly letter to the *Chicago American*, while he was in Chicago. Rice was also responsible for the enthusiastic reception of Norris and his wife at the Little Room.

The fact that a renowned reviewer and a kindred spirit like Wallace Rice, who called for a kind of prophetic poetry dealing with vital matters such as war and commerce and whose reviews and articles witness a range of interests similar to Norris', failed to appreciate his epic intentions in *The Octopus* must have disappointed Norris and temporarily shaken his faith in his work. Only after some time had elapsed was he reassured of his success and could express his respect for Rice.

The letters are published with the permission of Mr. Frank C. Preston and The Newberry Library, Chicago.

1. The four signed autograph letters are in the "Wallace Rice Collection."
2. *The Letters of Frank Norris* (San Francisco, The Book Club of California).
3. Fall 1960 (1, F. Walker); Summer 1962 (10, D. Pizer); Winter 1967 (3, F. Walker); Summer 1969 (1, J. Katz); Summer 1971 (1, F. Walker); Spring 1973 (1, J. Stronks); Winter 1974 (4, F. Walker).
4. See F. Walker, *Frank Norris. A Biography* (New York, Russel & Russel 1963, 1932) p. 275; André Poncet, *Frank Norris (1870-1902)* (Atelier Theses Universite de Lille III, Lille 1977) pp. 279, 319.
5. Wallace de Groot Rice (1859-1939), after having abandoned the practice of law in 1890, worked for various newspapers and journals in Chicago (*Herald*, *Tribune*, *Chap-Book*, *Dial*, *Interior*, *Evening Post*, *American*, and *Daily News*).
6. *Under the Stars and Other Songs of the Sea* (with Barrett Eastman 1898), *Heroic Deeds* (1898), *Flying Sands* (1899); he edited *The Poems of Rudyard Kipling* (1899).
7. See Paul Gilbert and Charles Lee Bryson, *Chicago and Its Makers . . . with a Chapter on Chicago Hotels and Restaurants* by Wallace Rice (Chicago, Felix Mendelsohn, 1929) p. 856.

Hotel Newberry
S. Hurd & Co., Props.
225-235 Dearborn Avenue

Chicago. Sat. Eve. . . . 1901¹

My Dear Mr. Rice:

Mr. Doubleday has been throwing proof into me in two hundred page lots and today culminated the business with the balance of the page proof of the book accompanied with an imperative demand for haste. As the date of publication appears to depend on my rushing the proof back I am afraid I shall have to Tail tonight.² I wish I could have let you know sooner but only found Mr. Doubleday's note when I got back this afternoon. I am sorry indeed that I cannot be with you tonight, and Mrs. N. regrets it as much as I. I hope you will pull it off with eclat. Remember us both to all the faithful and believe me

Very Sinc[e]rel[y] Yrs
Norris

1. This letter was most probably written on or before Saturday, March 9, 1901, since Norris was still proofreading *The Octopus*, and the date of publication was still uncertain. A date later than March 19 is unlikely, because by then Norris could inform Grant Richards that the novel was to appear "about Mar 30" (see F. Walker, *Letters* p. 75).

2. Possibly Norris declined an invitation to an activity of the Little Room, such as the vaudeville entertainment on Saturday, March 23, by and for the members of the club, as described in "It Is Said," *The Saturday Evening Herald* 52 (March 30, 1901) pp. 2-3 (a clipping is in the "Little Room Papers" of The Newberry Library), where H. C. Chatfield-Taylor, Harriet Monroe, and Wallace Rice performed and Hamlin Garland attended.

Hotel Newberry
S. Hurd & Co., Props.
225-235 Dearborn Avenue

Chicago. . . . Mar 16. . . 1901

My Dear Mr. Rice:

We missed the Little Room¹ after all yesterday on account of a rather important telephone message we received from a lawyer whom we re-

tained in a most unhappy cause. He is going out of town almost at once and we had to have a conference with him at any cost. We are so very very sorry that we could not have been one of you, yesterday, all the more so as it seems from a note Horton² showed me last night we were to have been the Little Room's especial guests,³ together with Castaigne.⁴ It was a great privilege & a great kindness on your part, and I do hope you were not put to any embarrassment because of our absence.

We are looking forward with great pleasure to seeing you & Mrs. Rice on Monday eve.

My wife joins me in wishing to be most cordially remembered to yourself and Mrs. Rice,

Very Sinc[e]rel[y] Yrs
Frank Norris

By the way, thank you very much for the letter to Mr. Leiter. It was what I wanted and I am confident it will produce the desired result.⁵

F.N.

1. Wallace Rice was a regular member of the Little Room, a social gathering of Chicago artists, where visiting artists were always welcome.

Frank Norris had been a guest before, most probably in 1898 (the year of the collapse of the Leiter corner). His elaborate signature is among the first lot of entries in the "Autograph Book, 1898-1931" in the "Little Room Papers" of The Newberry Library.

2. George Horton (1859-1942), a long-time consul and consul-general of the U.S. in the Near East, was in 1901 known as an author of poems (*Songs of the Lowly*, 1892, and *Aphróessa*, 1897 etc.), a novel writer (*A Fair Brigand* 1899), and critic and reviewer of the *Times-Herald* and *Record-Herald*. In May 1901 he was to become editor of the Saturday "Literary Supplement" of the *Chicago American*, where Norris' thirteen "Weekly Letters" would appear from May 25 to August 31. Among them is a review of *Like Another Helen* by Horton, whom Norris praised for his "Sincerity" (July 20, 1901); Donald Pizer, ed., *The Literary Criticism of Frank Norris* (Austin, Univ. of Texas Press 1964) pp. 186-87.

3. They were the Little Room's guests a week later, as can be proved by their signatures in the "Autograph Book" of the club, that appear on a page on which the first guest added the date "March 22, 1901" to his autograph.

4. J. André Castaigne (1860–1930) was a French portrait painter and illustrator, who exhibited in the Paris Salon, 1885–1896. He was an illustrator for the Century Co., New York. His paintings were used, for instance, for "Personal Studies of Indian Life," "The Chicago Anarchists of 1886," "An Embassy to Provence" in *The Century Magazine* of 1892–93. A. Castaigne was well represented at the fine arts exhibit of the Columbian Exposition (see his paintings of the fairgrounds in *Century* 1893).

5. It is well documented that Norris was especially interested in Leiter's wheat corner of 1897–98 (see Charles Kaplan, "Norris' Use of Sources in *The Pit*," *American Literature* 25 [March 1953] pp. 75–84). A. Poncet, pp. 452–53, 867, attributes "The Rise of Leiter" (*Wave* 8, January 1898 p. 11), written before the spectacular collapse of the corner, to Norris. In this postscript Norris thanked Rice probably for a letter of introduction to Joseph Leiter.

Southern Pacific Company
Ogden Route

"The Overland Limited"
through Nebraska,
Sunday.¹

My Dear Wallace Rice:

Just a word *en route* to say au revoir, and to tell you how sorry I was not to have seen you and Mrs. Rice once more. My wife joins me in this and asks to be remembered, also we both want to thank you and your wife for the many kindnesses which will always give us a pleasant souvenir of the windy city.

Did you get the advance sheets?² I told Mr Hall to send them to you at once

Hoping we shall all meet again in the near future

I am Yrs most Sincer[e]ly Norris

1. See Norris' letter to Grant Richards from the Newberry Hotel, Chicago, on March 19: "I am going to California in April but will be back in New York about May 1st. . . ." (*Letters*, p. 75).

2. The fact that Norris saw to it that Rice could write what was probably the earliest review of *The Octopus* indicates Norris' esteem of his friend's impartial judgment, which was also valued by other well-known authors.

The Judson
53 Washington Square,
New York.

May 1901

James Knott, Proprietor

My Dear Wallace Rice:

Just a couple of lines wh. should have been written long ago and even now must be done in a tearing hurry to say that I *understood the situation perfectly* in the matter of the Review¹ and respect you for your convictions which our personal friendship did not deter you from expressing [.] Pity there cant be more people (to say nothing of reviewers) like you.

Remember me and my wife to Mrs. Rice

Yrs. Most Sincerely

Norris

1. Norris' letter was apparently written in answer to a somewhat apologetic letter by Rice, whose review of *The Octopus* had appeared about a month earlier, on April 6, in the *Chicago American*. (See Richard A. Davison, "An Undiscovered Early Review of Norris' *Octopus*," *Western American Literature* 3 [1968] pp. 147-51, reprinted in his *Studies in The Octopus* [Columbus, Ohio, C. E. Merrill Pub. Co. 1969] pp. 8-11).

Rice probably regretted his obvious disappointment in the novel and the conspicuous absence of any reference to Norris' research for a second part of the trilogy, that he had only recently witnessed. In the review Rice acknowledges the "abounding interest" of *The Octopus*, but criticizes its "vain repetitions" and its structure "as misshapen as the marine monster from which it gains its name," accuses Norris of "raising his rate too high" in exposing the corruption of the Southern Pacific Railroad and thereby defeating his purpose and above all warns against its "hideous . . . doctrine of personal irresponsibility."



Adolph Sutro's Incunabula from Mexico: A Study of Provenance

W. MICHAEL MATHES

Adolph Sutro's holdings of incunabula prior to the earthquake and fire have been estimated in excess of 4,000 volumes, most of which were acquired in Europe from various booksellers and from the Munich State Library, where they were duplicate copies. Tragically, only forty-eight of these great books survived the fire; however, of these, one-third were not from Europe but were part of the purchase made from the Librería Abadiano in Mexico City in 1889.

As the heirs to a great succession of printers, many of whom were specialists in religious titles, the Abadiano family continued to work closely with the Catholic Church in Mexico. As devout believers, the Abadianos were politically conservative, supporting the Empire of Iturbide and subsequent pro-Church, centralist governments. As a result of the liberal, anti-clerical constitution of 1857, Mexico was thrown into a bitter civil conflict, the War of the Reform, and as a means of obtaining funds, the liberal government of Benito Juárez ordered the confiscation and sale of Church property. To show their devotion, many Catholics purchased confiscated property to hold it in trust for the Church in the hope of restoring it at the end of the wars, and the Abadianos were no exception.

Club Member MICHAEL W. MATHES is a Professor of History at the University of San Francisco and is Archivist of the Historical Archive of Baja California Sur. The Club published his translation of *Spanish Approaches to the Island of California, 1628-1632* in 1975.

Among the oldest libraries in the western hemisphere was that of the Franciscan Convent of Santiago Tlaltelolco and its seminary, the Colegio Imperial de la Santa Cruz. The church of Santiago was begun about 1525, and the seminary, initially planned for the training of native friars, was inaugurated on 6 January 1536 by Viceroy Antonio de Mendoza, Bishop Fray Juan de Zumárraga and Sebastián Ramírez de Fuenleal, President of the Audiencia. The seminarians numbered about sixty, and were privileged to study rhetoric, logic, philosophy, and theology from such great figures as Andrés de Olmos, Martín de Valencia, Jeronimo de Mendieta, and Fray Bernardino de Sahagún, the father of American anthropology. A supporting library was established for the seminary with all of the basic works then available, all European imprints, and seminarians provided themselves with personal copies by making manuscript transcriptions; as was the practice of the time, ownership of the books was designated by branding the edges of the leaves.

Examination of the incunabula in the Sutro Library indicates that seventeen of them were acquired from Librería Abadiano, which had purchased several of the conventual libraries during the War of the Reform, 1858–1862; these great books reflect the high level of education and culture in sixteenth-century Mexico.

*Incunabula from the library of the
Convento de Santiago de Tlaltelolco*

- Albertus Magnus. *De Laudibus Mariae*. Strassburg, Martin Flach, 1493.
 Alexander de Hales. *Summa universae theologiae*. Pavia, Franciscus Girandengus & Johannes Antonius Birreta, 1489. v. I, III, IV.
 Antoninus, Saint. *Summa theologica*. Lyons, Johann Klien, 1500. v. II, III, IV.
 Augustinus, Aurelius, Saint. *Opuscula*. Venice, Dionysius Bertochus, 1491.
 Andrae, Antonius. *Scriptum in artem veterem Aristotelis et in divisiones Boethii*. Venice, Otinus de Luna, 1496.
 Maioranis, Franciscus de. *Sermones de laudibus sanctorum et dominicales per totum annum cu aliquib tractatibus utilimis pro predicadi officio . . .* Venice, Pelegrinum de Pasqualibus Bononieñ, 1493.

Incunabulum from the library of the Colegio Imperial de la Santa Cruz
 Petrus Lombardus. *Sententiarum libri IV*. Nuremberg, Anton Koberger, 1491.

Incunabula from the Convento de San Antonio de Texcoco

Augustinus, Aurelius, Saint. *Opuscula*. Venice, Octavius Scotus, 1493.
 Augustinus, Aurelius, Saint. *Sermones de vita clericorum*. Padua, Matthaeus
 Cerdonis, 1484.
 Johannes Gallensis. *Summa Ioannis Valensis de regimine uite humane seu*
Margarita doctor ad omne ppositum . . . Venice, Georgiu de Arriuaenis
 Mantuanus, 1496.
 Leonardus de Utino. *Sermones de sanctis*. Lyons, Johann Trechsel, 1485.

Incunabula from Mexico with no specific provenance

Augustinus de Ancona. *Summa de potestate ecclesiastica*. Venice, Johannes
 Leoviler de Hallis for Octavianus Scotus, 1487.
 Eyb, Albertus de. *Margarita poetarum*. Venice? 1493.

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Elected to Membership

The two classifications of membership above Regular Membership are Patron Membership, \$125 a year, and Sustaining Membership, \$50 a year.

The following member has transferred from Regular to Sustaining Membership:

Robert L. Veatch

Smithtown, New York

The following have been elected to membership since the publication of the Summer *News-Letter*:

NEW MEMBERS

Stanley M. Hanfling
Alf R. Stavig

ADDRESS

San Mateo
Carmichael

SPONSOR

Andrew T. Nadell
D. Steven Corey

Gifts & Acquisitions

Raymond Holdsworth, of Ranelagh Editions, London, who visited the Club in June, has sent us a very important item – an autographed copy of Reynolds Stone's incomparable book of his engravings. This gift is a double memento, of Mr. Holdsworth's visit in 1981 and also of the visit of Reynolds Stone and his son in 1969. We are delighted to have it.

Member Jane Wilson of Chicago has kindly given the Club a copy of the keepsake issued by The Newberry Library of Chicago for its exhibition of "Giovanni Mardersteig's Officina Bodoni" which was held this past June. The colophon reads: "Printed on the hand press of the Officina Bodoni and set from type cast from original Bodoni matrices for Giovanni Mardersteig over fifty years ago and recently found again by a fortunate accident." Many thanks, Jane.

Mrs. Hobart Lovett of Berkeley has given the Club a copy of Joseph Blumenthal's *The Art of the Printed Book 1455-1955*, published by the Morgan Library in New York in 1973. Our thanks to Mrs. Lovett for this thoughtful gift.

Mr. Samuel Stark of Pebble Beach has given a donation of \$100 to the Dorothy and David Magee Fund. There are several publications pending in relation to the fund and we are grateful to Mr. Stark for his support.

The late Joseph M. Bransten of fond memory to many of us willed the Book Club the sum of \$1000. This last gift typifies his support of the Book Club over many years and we wish to express to his family our deep gratitude.

The Plain Wrapper Press of Verona, Italy, has sent us another handsome gift. It is a copy of the Italian translation of *Cantata di Bomarzo* from the original Spanish text by Manuel Mujica Lainez. This Italian translation by Francesco Tentori Montalto was issued as Plain Wrapper Press Keepsake number eight. It accompanies a larger volume containing the Spanish text and an English translation by Mr. Rummonds issued as *Escritores Pan-americanos: Two*. Our copy of the keepsake pamphlet containing the Italian translation is number 96 of 130 copies. Our warm thanks to the proprietors Richard-Gabriel Rummonds and Alessandro Zanella for this handsome gift.

D. STEVEN COREY

The Club has purchased another example of the remarkable work of James Trissel's students at The Press at Colorado College in Colorado Springs. *Fire in the Wax Museum*, a first book of poetry by John Drury, is beautifully designed and represents a notable example of letterpress printing. The text consists of eleven poems, five of which are printed on gatefolded leaves with illustrations in color on the verso. The color design and drawings are by Trissel. Our copy is number 12 of an edition of 150, signed by the poet. A fine item, but we must note that the "riveted" binding seems to us inappropriate.

ALBERT SPERISEN

Reviews

Log of the Union: John Boit's Remarkable Voyage to the Northwest Coast and Around the World, 1794-1796. Edited by Edmund Hayes. Illustrated by Hewitt R. Jackson. North Pacific Studies, no. 6. Portland, Oregon: The Oregon Historical Society, 1981. xxxvii, 136 pp.

Although John Boit was only nineteen years old, he was not an apprentice. As the son of a merchant in Boston, he had perhaps heard the snap of the

ship's rigging and tasted the adventures of a sea voyage several times before. Between 1790 and 1793 Boit had sailed round the world as fifth mate on board the *Columbia Rediviva* ("Columbia Reborn") with Captain Robert Gray. The *Columbia* had pioneered Boston's fur trade with the American Indians along the Northwest Coast of North America, and now Boit, as master of the sloop-rigged *Union*, bid "adieu to the pretty girls of Newport" once again and began a similar voyage, one that would culminate in a circumnavigation of the globe.

It was traditional, of course, to keep a logbook during a sea voyage, wherein a record of each day's transactions – weather, ships or lands seen, accidents on board, latitude, longitude, etc. – was faithfully recorded. Boit's manuscript log of the *Union* voyage and the "remarks" he added after returning to home port were given in 1919 to the Massachusetts Historical Society by his grandson, Robert Apthorpe Boit. With the cooperation of that society, the Oregon Historical Society has recently published the *Log of the Union*. Produced in paperbound, cloth (actually Holliston Sail Cloth), and limited boxed sailcloth editions, the book combines a skillful abridgement of Boit's Log and Remarks by Edward Hayes, a longtime student of the exploration and fur trade of the Northwest Coast; eight maps, six wash drawings, and more than a dozen profiles and cross sections of the ship rendered by artist Hewitt Jackson in a handsomely designed volume (by OHS book editor Bruce T. Hamilton) that is an extremely satisfying example of bookmaking.

With text set in Goudy Old Style and display typography in Goudy Thirty (a pen-drawn calligraphic roman) the book successfully evokes the outstanding achievement of young John Boit, as he drove the *Union* through the jumbled mass of foaming water, handled his crew of twenty-two young men like an old hand, fought off Indian attacks, and ended his notable voyage by bringing the little sloop back to her home port. The record of this arresting voyage makes fine reading for chairbound sailors, and the striking garb in which the story is now clothed only adds to the pleasure.

BRUCE L. JOHNSON

A Catalogue of the John Steinbeck Collection at Stanford University. Edited by Susan F. Riggs. Stanford University Libraries. Paperback, 194pp. \$20.

Like so many prolific writers, John Steinbeck's output varied greatly in quality. But luckily, his reputation has not had the roller coaster quality of his contemporary, Papa Hemingway; it appears to be settling down to a

reasonably lofty plateau, if not a gradual rise. It seems safe to say that his work will continue to be read, collected, and studied for many years to come. So it is that this catalogue of the writer's published works, letters, and miscellaneous manuscripts at Stanford will be welcomed and shelved alongside John Payne's and Adrian Goldstone's bibliographical catalogue of the Goldstone Collection at the University of Texas.

The editor's stress is on making this work a finding aid. Therefore, descriptive notes are brief, but the annotations attempt to "cue" readers to all subjects in the given letter or manuscript. This is a difficult chore, but handled very well by Ms. Riggs.

Bio-bibliographer Jackson Benson contributes an introduction to the finding list. He points out that Steinbeck has been oversimplified, stereotyped, and misjudged as a writer by simplistic critics. This catalogue should prove to be an effective tool in correcting the distorted view of the Stanford dropout we remember for *Of Mice and Men* and *Grapes of Wrath*. Recommended.

RICHARD DILLON

Exhibition Notices

Almost 20 years ago, the Club began to build a collection of "firsts" in printing and publishing, supported by a good reference library. Additions to this collection were exhibited from time to time, but the current exhibition, "Treasures from Our Library," is the first all-out show — of necessity, a selection, as the collection now has outgrown our display cases.

The occasion for mounting this exhibition was the American Library Association Rare Books & Manuscripts Preconference, for which the Club held an Open House on June 26. The exhibition will remain on display through September 21 so members of the Society of American Archivists, meeting in San Francisco August 31–September 4, may have a chance to see it.

We hope that Book Club members will take advantage of this opportunity to view this special exhibition, which includes firsts in all phases of book-making: incunables (gifts of Norman Strouse and Dr. McCune); unusual examples of early lithography (including a unique made-up book from Senefelder's workshop); and the beginnings of stereotyping, electrotyping and photo-engraving. Through gifts, we have developed a notable collection of Dard Hunter's books on papermaking, first examples of mechanical typesetting (1842), the first book composed on the Linotype machine (1887), as

well as the first books produced by photocomposition. Other highlights are extraordinary examples of the color work of George Baxter (1837) and his licensees, with original wood engravings (1850–1870) and rare prints, and a very fine example of color printing by Edmund Evans (1864), not to mention a show-stopper from another era – the original Grabhorn *Taos*.

The Club is pleased to announce a new exhibition on the growth and development of papermaking, including early specimens of handmade paper from the collection of Mr. W. B. Beatty. The exhibit will run from September 21 through December 3.

ALBERT SPERISEN

Serendipity

ASSISTANCE NEEDED: Author of upcoming Book Club publication seeks variant copies of: Noyes, C. G. *Redwood and Lumbering in California Forests*. San Francisco: Edgar Cherry & Co., 1884.

The text of this work does not vary but each copy contains a different set of tipped-in original photographs. Do you own a copy of this book or know the whereabouts of any copies? All leads will be appreciated. Please communicate directly with Peter E. Palmquist, 1183 Union Street, Arcata, California 95521.

The Board of Directors of the Book Club, a group of his close friends, and donors to the new interview of Valenti Angelo recently completed by the Regional Oral History Office at Berkeley, gathered at the Book Club offices on May 11 to honor Valenti. At that time Valenti was presented with the first copy of the interview and the Book Club was presented with its copy. It was a happy occasion and the Book Club was pleased to have been able to bring these friends of Valenti's together.

Nicolas Barker of the British Library will speak at The Clark Library, Los Angeles, on October 23. The Book Club will co-sponsor the talk with the Clark. Mr. Barker will also address the Associates of the Stanford University Libraries (October 25), and The Book Club hopes to have an open house for him during his stay in the Bay Area.

Bodley's American Friends, as part of their Silver Jubilee Appeal, will host two receptions and talks in California for current members and all those

who might be interested. On October 18 from 2:30 to 4:30 p.m. Mr. David Vaisey, Keeper of Western Manuscripts, and Mr. Michael Turner, Head of Conservation, will be at the William Andrews Clark Memorial Library in Los Angeles. For further information contact the Clark at (213) 731-8529. In San Francisco, on October 21, Mr. Vaisey and Mr. Turner will appear at the World Affairs Center at 312 Sutter from 8:30 to 10 p.m. For further information contact Steve Corey during the day at (415) 666-6718.

The Hand Bookbinders of California will display their work in the windows of John Howell-Books, 434 Post Street, San Francisco, from Monday, November 2, through Friday, November 27. This, their ninth Annual Exhibit, will open with a reception on November 2, from 6:30 to 8:00 p.m.

As advertised in this issue, the first Bi-Annual Stanford Antiquarian Book Fair, featuring 40 Northern California dealers and sponsored by the Associates of the Stanford Libraries, will be held on campus at the Roble Women's Gym, September 25-27 (Preview for Associates and guests: Friday, 6-9 p.m.; Saturday, 10 a.m.-7 p.m.; Sunday, 10 a.m.-5 p.m.)

The Guild of Book Workers is celebrating the seventy-fifth anniversary of its founding with an exhibit of works by its members, past and present: fine binding, calligraphy, paper, illumination, and restoration. The show, which opened June 16 at the Grolier Club in New York, will be at the Missouri Botanical Garden, St. Louis, during September; at the Humanities Research Center of the University of Texas, Austin, October 12-November 7; and at the newly located and decorated Special Collections Department of the Cecil H. Green Library at Stanford November 23-December 31.

The Retrospective Section includes works by several individuals who were prominent in Book Club of California history, among them charter members W. R. K. and Belle McMurtry Young; Herbert and Edna Peter Fahey; and past president Florence Walter. The Contemporary Section, featuring works executed after 1975, contains bindings by a number of currently active Book Club members, including Gale Herrick, Jeannie Sack, and past president Leah Wollenberg.

PUBLICATIONS NEEDED: The Club would like to complete its run of *The Book Collector*. Members who wish to donate issues of this publication are cordially invited to do so. Issues required are:
Vol. 2, Nos. 1 & 4, Spring & Winter 1953; Vol. 3, Nos. 1, 2 & 3, Spring,

Summer & Autumn 1954; Vol. 4, all, 1955; Vol. 5, Nos. 1, 2 & 4, Spring, Summer & Winter 1956; Vol. 6, all, 1957; Vol. 21, No. 4, Winter 1972; All nos. Spring 1978 through Summer 1981.

Mrs. Margaret Sowers of Santa Cruz has brought to our attention a note in The Bodleian Library Record, Vol. X, No. 3 (June, 1980) concerning a group of forty-four letters recently purchased by the Bodleian written by Catherine Anne Hubbeck (nee Austen) of Oakland to her son John. He and his wife Mary were living in Liverpool during the period of the correspondence, which dates between 1871 and 1876. Mrs. Hubbeck was a niece of Jane Austen and was herself the author of ten novels published between 1850 and 1863.

Frederick Allmer

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